



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

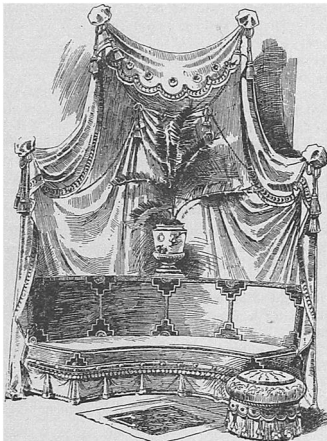
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## CABINET WORK

THE cabinet on page 230 is a fine old example of Chippendale work. The framework is on classic lines, and the mouldings grow out of those used in the "five orders" of classic art. Superimposed on these classic elements came enrichments of a Louis Quatorze or Louis Quinze, as in the illustration. This renders the work essentially French in character, so that what was mongrel in Chippendale's work is to-day regarded with veneration as a fixed style. It is the French element that makes such work peculiarly acceptable at the present time, and the strong tenor of form possessed by this notable cabinetmaker was such that his work is recog-



Artistic Cozy Corner.

nized as of the highest value, in spite of his mixture of classic, Louis Quinze, Chinese and Gothic forms, in all of which he freely indulged.

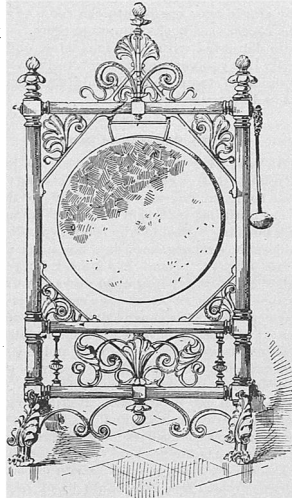


THE popular and pleasing fashion of furnishing our fire-places and the erstwhile empty corners of our rooms with shelves, cupboards, and comfortable seats, is perhaps the happiest outcome of the recent development of art in the home. Whatever may be said in ridicule of the fancifulness of our modern methods of art furnishing, it must be admitted, even by the sternest of utilitarians, that our reception rooms, at the present time, generally compare most favorably with the uninteresting, bare-looking apartments of twenty years ago.

The cozy corner with best form, such as is portrayed in the above illustration, is a charming addition to a room, a creation of soft cushions and rich draperies, suggesting ease and seclusion. Better to have no cozy corner than one of those narrow, painted, disappointing imposters, whose flimsy drapery and lack of horse hair make them have penitential forms, altogether without fascination or utility.

## ART METAL WORK

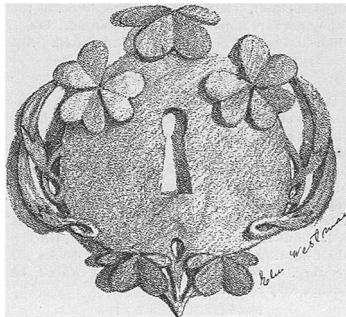
THE desire to beautify our homes is a new renaissance of the art of classic times wherein each rare and beautiful object of art had a practical reason for its existence, the ar-



Gong Stand in Brass.

tistic side being made secondary to its useful function. The modern collector of the works of the modern artisan makes his house the cabinet in which objects of art metal work are put to their rightful use—to be seen and handled by all who come and go, instead of keeping them under glass in an art gallery. The gong stand in brass and the key plate in bronze, illustrated herewith, are articles in which the useful and artistic are happily blended.

The systematized production of art metal work for household use gives a practical solution to the problem of the union of the artist and the



Key Plate in Bronze.

artisan. Yet on a smaller scale equally fine work can be produced by the amateur, who is at once artist and producer.

The modern house beautiful is at every turn enriched with the products of artistic taste in bronze, or brass, or beaten iron.

## Answers TO Correspondents

**Important Notice.** Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

**DECORATIVE SCHEME FOR A SEMI-DETACHED COTTAGE FACING WEST.**

### ANSWER TO "IGNORAMUS."

"IGNORAMUS," a by no means suitable name for a bright and thoughtful young woman, but which we are obliged to give in lieu of her true name, because she does not want her friends, a "number of whom take THE DECORATOR AND FURNISHER," to believe her incapable of arranging her new house artistically and correctly, sends us a description of a house and several rooms, together with a well drawn plan of same, and asks advice as to the painting, decorating and furnishing of same. With the diagram, she has outlined her ideas as to the work that is to be done. These seem so excellent that any change would seem to be useless.

### THE PARLOR.

One omission our correspondent makes, however, in that she does not state the nature of the woodwork. Much depends upon this. But as she asks for advice as to what paints shall be used, we will assume that it is not hard-wood, or if so, that it is to be painted over.

This room, as also the study, will contain the pictures. The walls should form a suitable background for these, and all the decorations and furnishings will have to correspond therewith.

A blue-purple would give a good color for the walls, using plain cartridge paper, as pictures would show well upon it. Then the ceiling would have to be a yellow orange. At least this would have to be the prevailing tint. Whenever pure or positive colors appear on the walls, then complimentary hues should appear on the ceiling. Woodwork may be done in deep old ivory. Carpet, old blue, with fawn or pink. Upholstery and drapery, a sort of amber

### SITTING-ROOM.

The diagram indicates sage green, and the mahogany shades in rugs. The single window, a large bay, looks west. Not a cold or warm room. Deep green for the walls, pale green for the woodwork; pink for the ceiling, or yellow cream; pale greens, greenish grays and silver in the rugs, with similar colors in upholstery; and old rose drapery, will make an evenly-balanced and satisfying arrangement of coloring. If floor is real good, varnish; if poor, paint.

### DINING-ROOM.

This has a northwest exposure. Paper walls in old gold cartridge paper, with mantel frieze. Ceiling, a blue-gray. Woodwork, deep red. Floor, which is of hard-wood, may be wax-polished, and covered with a rug in which deep red prevails. Upholstery and drapery may show olives, old gold and some deep red.